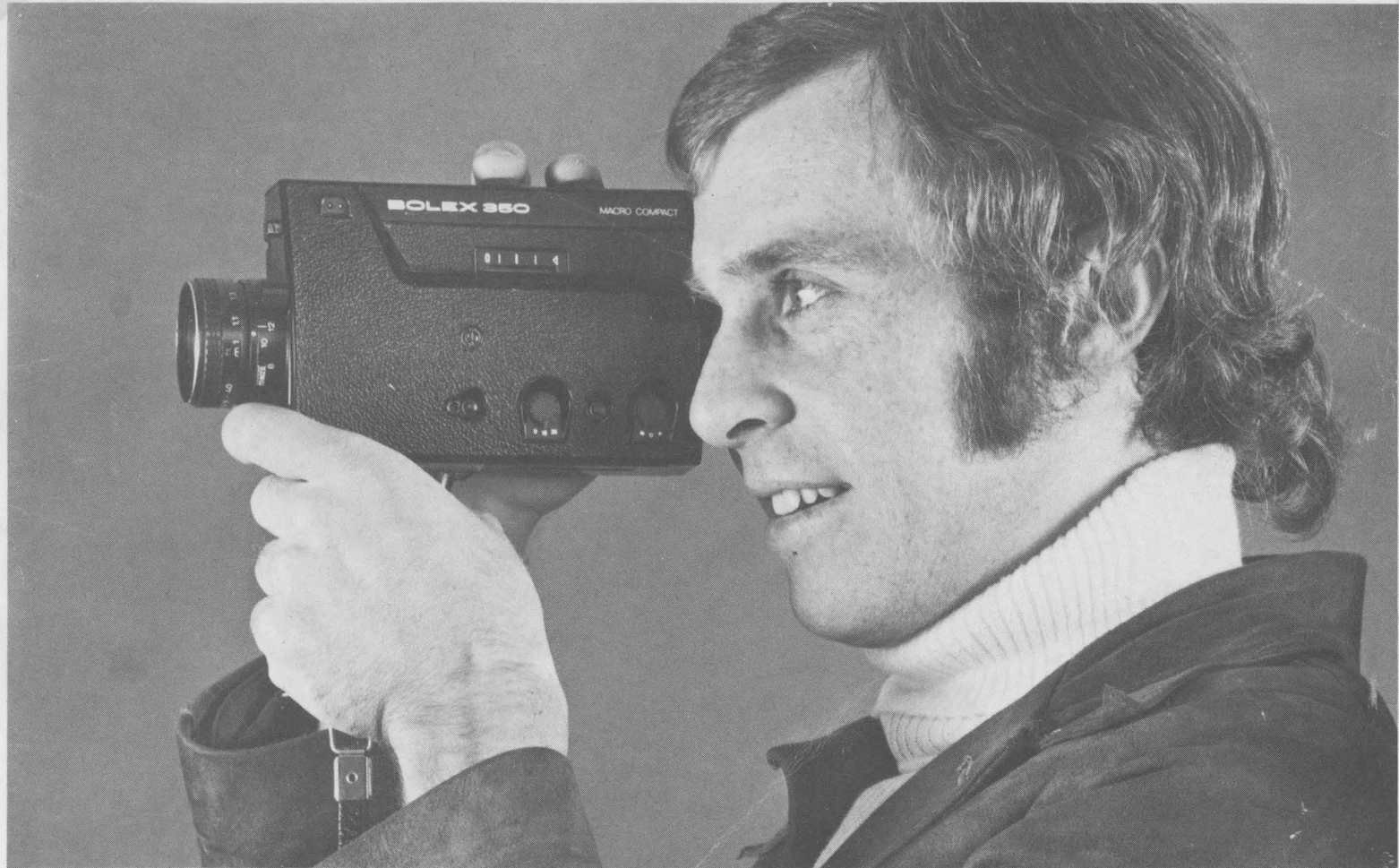


BOLEX 350

MACRO COMPACT

Instructions for Use





Your camera is supplied with:

- 1 sunshade (40.5 x 0.5 mm)
- 1 rubber eyecup
- 1 lens cover
- 1 cable release with locking collar
- 1 wrist strap
- 1 key for conversion filter
- 1 stopper for the slot for the movie-light or conversion filter retraction key

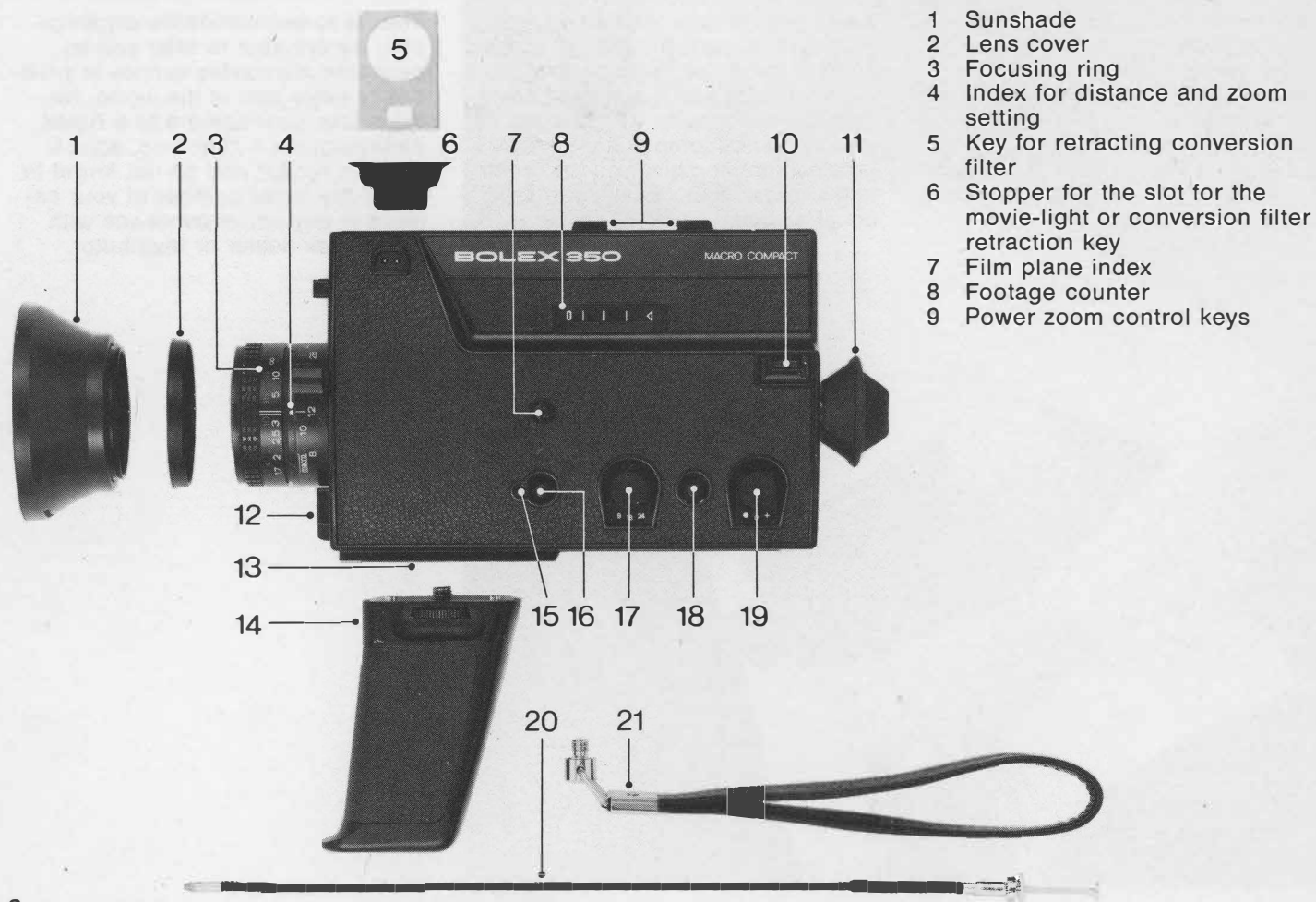
N. B.

If you plan to take your new camera on a trip or use it for filming an important event, we suggest that you shoot at least one film before and examine the results. This will enable you to become acquainted with your camera and give you the opportunity to ask your dealer for additional advice.

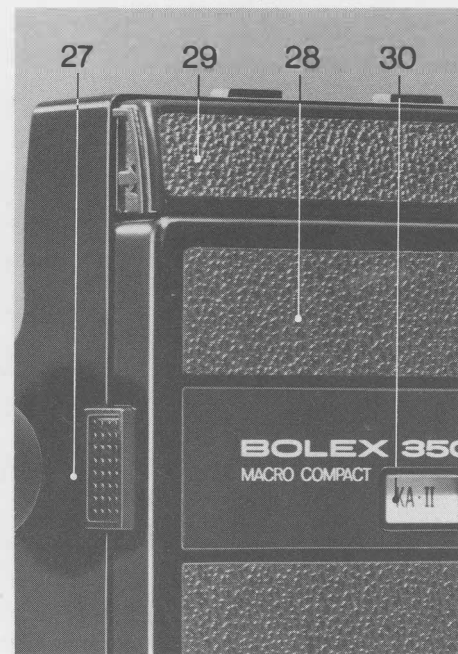
After-sales service

Thanks to our worldwide organization, we are able to offer you impeccable after-sales service in practically every part of the world. Always take your camera to a Bolex distributor for a check-up, adjustment or repair; and do not forget to quote the serial number of your camera in any correspondence with your Bolex dealer or distributor.

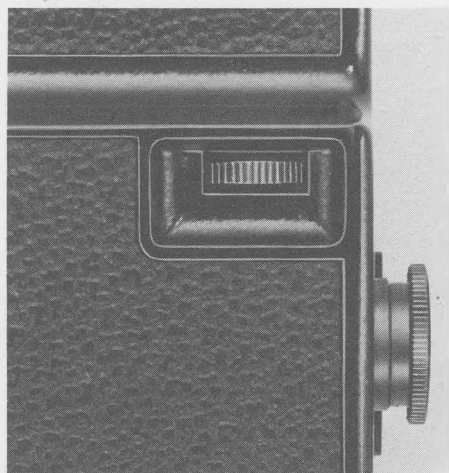
Become acquainted with your camera



- 10 Eyepiece locking ring
- 11 Eyepiece with rubber eyecup
- 12 Camera release
- 13 Base for attaching accessories
- 14 Hand-grip
(available as accessory)
- 15 Cable release socket for diaphragm lock
- 16 Diaphragm locking button
- 17 Filming speed selector
- 18 Battery check knob
- 19 General switch, also for correcting the diaphragm opening
- 20 Cable release
- 21 Wrist strap
- 22 Battery charging socket
- 23 Key for «macro» shots
- 24 Manual zoom lever
- 25 Cable release socket for single-frame operation
- 26 Cable release socket for continuous filming
- 27 Cover locking key
- 28 Film cartridge housing cover
- 29 Battery housing cover
- 30 Film identification window



Adjusting the eyepiece



For accurate distance setting with the cross-hairs of the reflex viewfinder, the eyepiece must be adjusted accurately for your individual eyesight.

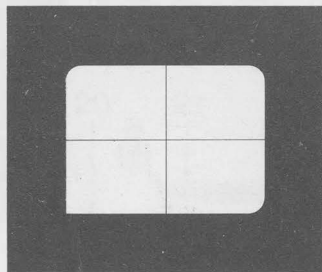
Proceed as follows:

1. remove the rubber eyecup from the eyepiece;
2. unlock the eyepiece by turning the locking ring to the right;

3. turn the eyepiece counter-clockwise as far as it will go;
4. look at a plain background (sky, white wall); turn the eyepiece in a clockwise direction until the cross-hairs are perfectly sharp; lock the eyepiece in this position with the locking ring.

You can check the correct setting of the eyepiece as follows:

1. zoom to the longest focal length (40 mm);
2. turn the focusing ring to 2 m;
3. view a flat object (e.g. an illustration), with clearly marked outlines, placed at a distance of 2 m from the film plane index (distance to be measured);
4. the object viewed and the cross-hairs must both appear sharp at the same time in the viewfinder.



Inserting the batteries

The camera motor and the automatic diaphragm setting device are powered by two 1.5 V batteries, type AA. Use only alkaline manganese batteries, such as Mallory Mn 1500, Eveready E 91, Ucar E 91, Hellesens Mn 1500, RCA VS 1334, Maxel AM 3. These batteries deliver more power and last longer.

Under normal conditions of use, a set of new batteries will film about ten 50 ft cartridges of Super 8 film. Battery power drops sharply at low temperatures. At 14° F for example, it will not be possible to film more than 1 or 2 cartridges of film.

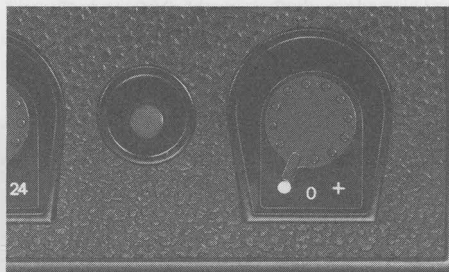
Do not hesitate to change the batteries whenever the motor shows a loss of speed (irregular sound) and the battery check confirms that they are run down (for checking batteries, see page 5). Change your batteries at least once a year, even if you have not used your camera.

Checking the batterie condition



Proceed as follows:

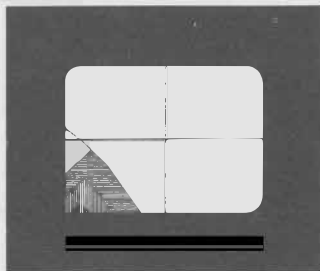
1. remove the battery housing cover by pulling in the direction of the arrow;
2. remove the old batteries;
3. insert the new batteries one behind the other with their polarity as indicated on the back of the housing (see also the diagram on the inside of the cartridge housing);
4. replace the cover: it should click into position.



Check the condition of the batteries before using your camera. This can be done only with the general switch set to "on".

1. Point camera forwards a dark object.
2. Press battery check knob completely down.

If a green signal, framed in red, appears in the bottom left-hand corner of the viewfinder, the batteries are in good condition; if the green signal



no longer appears, the batteries need changing.

N. B.

- If this check is done just before filming, wait with filming until the diaphragm scale visible in the viewfinder becomes steady again.
- Avoid pressing on the battery check knob during actual filming, since this affects the diaphragm setting.

Important remarks

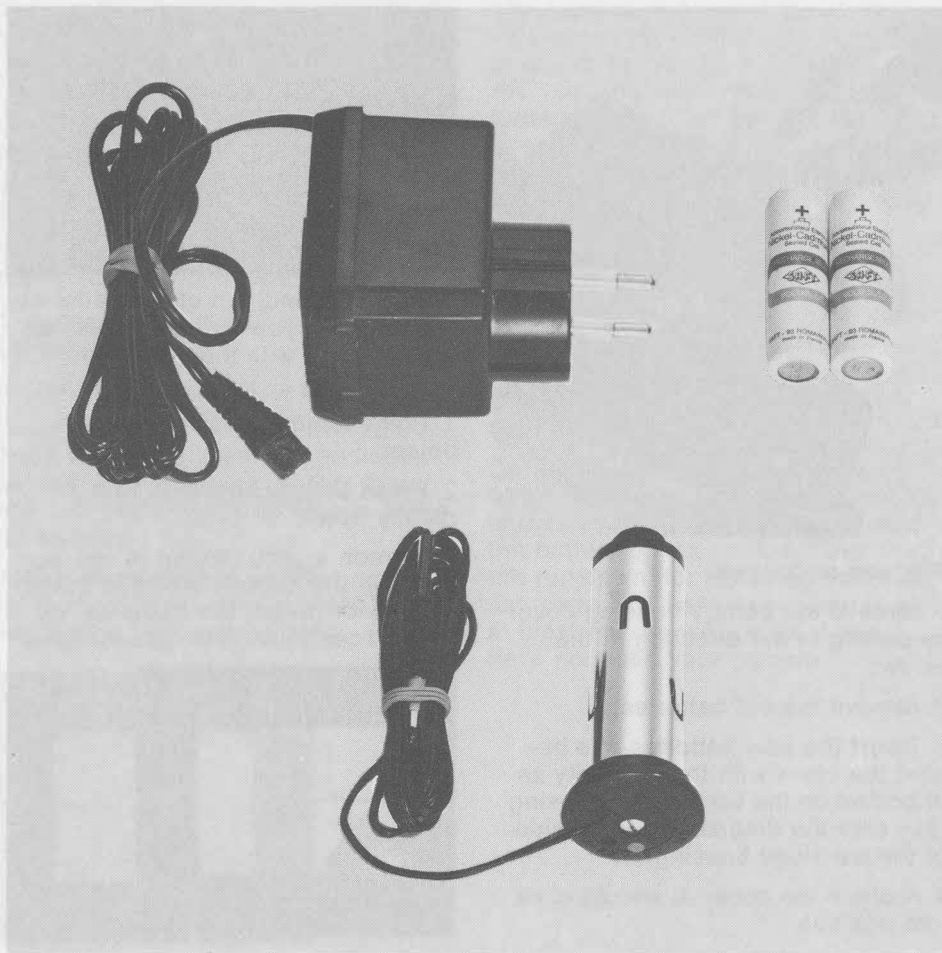
- The batteries for the automatic diaphragm may become discharged, even if you do not use the camera for some time. To prevent this, reset the general switch to zero (0) at the end of filming.
- If the camera is not used for a long period of time, we suggest removing the batteries.
- Any damage due to leakage of the electrolyte inside the camera is not covered by the guarantee.

Use of rechargeable batteries and battery charger

(available as accessories)

Instead of the alkaline manganese batteries, your camera can be powered by rechargeable batteries of the type SAFT Nickel-Cad. VR 0.5 AA or Varta Nickel-Cad. DEAC 451 RS. These batteries are inserted in exactly the same way as the others. They can be recharged about 1000 times. They are twice as powerful as standard high power batteries. Even at 14° F, they supply sufficient power for filming about ten 50 ft cartridges of film in quick succession. These batteries are recharged in the camera itself by means of the socket provided for the purpose and a charger; two types of charger are available:

- Bolex charger for connecting to AC line (110-250 V~ / 50-60 cycles);
- Bolex charger for connecting to cigarette lighter in your car (12 V DC only).



Loading the camera

The Bolex 350 Macro Compact is designed for Super 8 film in 50 ft cartridges, with sensitivities of 25 or 100 ASA (15 or 21 DIN) daylight or of 40 or 160 ASA (17 or 23 DIN) artificial light.

A notion on the cartridge automatically adjusts the automatic electric eye to the sensitivity of the film.

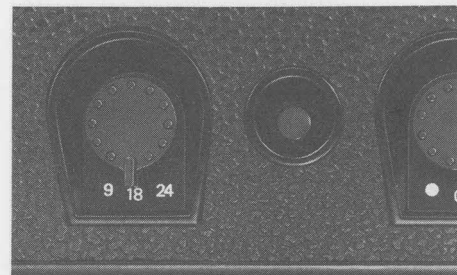
The most popular film is color film for artificial light, which is used in daylight with the conversion filter incorporated in the camera.

To load the camera, proceed as follows:

1. press on the cover locking key and open the cover;
2. insert the film cartridge at an angle and press down fully, as shown in the diagram inside the case; the film identification tab must be facing outwards, with the visible portion of film towards the lens;
3. the centering pin on top of the film channel, inside the camera, must fit into the cartridge centering slot;
4. close the cover.

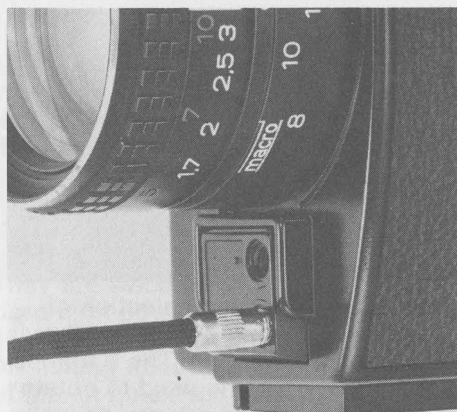
The make and type of film in the camera can always be seen through the film identification window.

Filming speeds



A switch enables the selection of the desired filming speed: 9, 18 or 24 frames per second. The 9 frames per second speed is used to obtain accelerated motion effects, as well as for filming poorly lighted, stationary subjects (see page 11). The 18 frames per second is the normal speed for amateur work. 24 frames per second is used for slow motion effects, panning or filming from a moving car or for obtaining optimum sound quality if sound is to be added to the film.

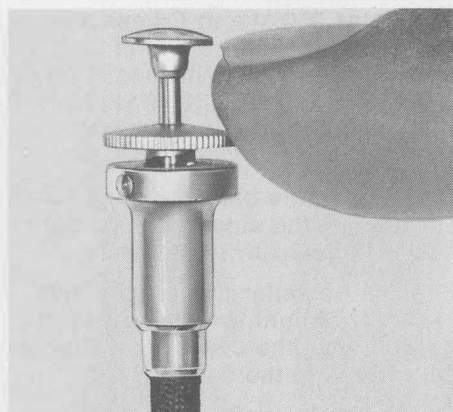
Operation



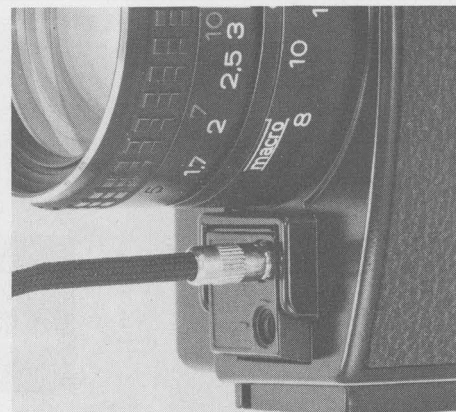
1. Set the general switch to "on" (white dot).
2. Set the desired filming speed.

You can now operate the mechanism:

for normal filming, at the speed selected, either by pressing on the camera release, or by means of the cable release supplied with the camera, which is attached to the lower socket on the release; before using the cable release, depress and turn the small crown on the cable in a clockwise direction;



for continuous filming, at the speed selected, by means of the cable release attached as above, turn the small crown on the cable in a counter-clockwise direction: the cable release will lock automatically when pressed down completely; to unlock the cable release, press on the small crown;

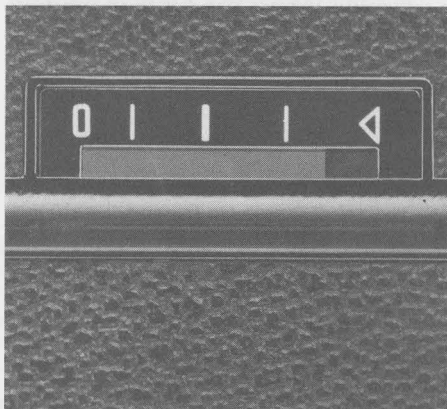


for single-frame filming, with camera set to 9 frames per second, by means of the cable release attached to the upper socket on the camera release; single frame filming is used for stop motion, animation, time lapse, ultra-high-speed effects, etc. For this purpose the camera needs to be mounted on a good tripod or stand, to avoid accidental movement.

N. B.

When filming without your eye behind the viewfinder, for example when the camera is mounted on a tripod, cover the eyepiece with your hand to prevent any stray light from entering and fogging the film.

Footage counter

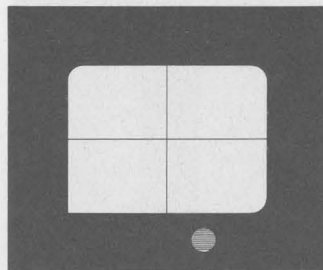


The counter indicates the amount of unexposed film. When the counter reaches zero (0), the end of the film is also indicated by a red light in the viewfinder.

The counter automatically returns to the starting position when the cartridge is removed.

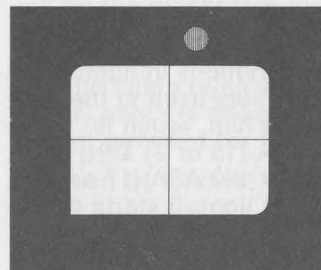
If necessary, a partially exposed cartridge can be removed; only the visible part of the film will be fogged. Before doing so, note the amount of film on the footage counter, since the counter will return to the beginning.

Film transport: signals in the viewfinder



If a red signal lights up underneath the actual field of view while filming, this may mean:

- that the camera is not loaded (no film);
- that the film is completely exposed.



When the film advances correctly, a green signal appears at regular intervals on top of the actual field of view. If the flashing stops, this may mean:

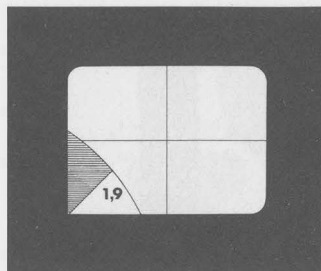
- that the film is completely exposed (red signal comes on at the same time).
- that the film is not advancing (it may, for example, be jammed in the cartridge). In this case, take out the cartridge and move the film, by hand, a few perforations forward; place the cartridge in the camera again: the film should now move normally.

N. B.: Since the counter automatically returns to the starting position when the cartridge is removed, do not forget to note the amount of film before carrying out this operation.

Automatic diaphragm setting

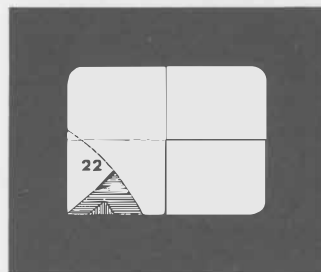
Your camera is equipped with automatic diaphragm setting which adjusts itself to variations in lighting. It automatically sets itself to the sensitivity of the film, which is of 25 or 100 ASA (15 or 21 DIN) daylight or 40 or 160 ASA (17 or 23 DIN) artificial light; it starts operating as soon as the general switch is set to "on"

The apertures are indicated in the bottom left-hand corner of the viewfinder; in addition, a red zone warns you if the light is not bright enough or too bright for filming.

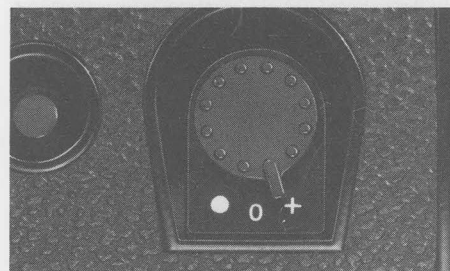


If the red zone is not larger than in our illustration, the light is insufficient but still good enough for satisfactory exposure — if the zone is larger, the film will be underexposed.

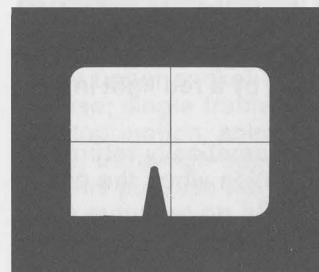
If the red and green zone is not larger than in our illustration, the light is too bright but still satisfactory for exposure. If the zone becomes larger, the film will be overexposed.



Exposure correction



When you **press** and turn the general switch to the position +, the diaphragm opens approximately 1 stop more than usual. A black arrow appears in the viewfinder.



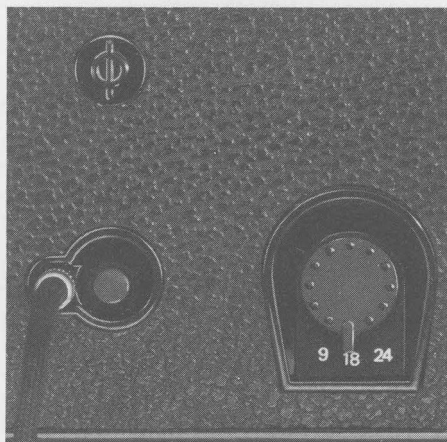
This correction is recommended when filming a subject against a light background, for example, when filming in snow or against the light.

Do not forget to reset the general switch to normal after filming such scenes.

Filming under poor lighting conditions

Locking the diaphragm

Filming without additional light is possible with your camera, even under poor lighting conditions. You can use for this purpose an extremely sensitive film (160 ASA / 23 DIN), and in addition use the speed of 9 frames per second, which gives each frame twice the exposure compared with the normal speed of 18 frames per second.



A special locking system makes it possible to keep a certain diaphragm opening, based on the main subject in the scene. This possibility is useful for filming scenes with sharp lighting contrasts: a person in front of a bright background, a spotlighted performer on a darkened stage, etc. In such cases, the automatic diaphragm will automatically make allowances for the light or dark background, thereby under- or over-exposing the main subject.

Locking the diaphragm solves such exposure problems. For short sequences, the diaphragm remains at a given exposure, merely by press-

ing on the diaphragm locking button; for longer sequences with a locked diaphragm, it is better to use the cable release with locking collar, which is attached to the socket provided for the purpose.

Proceed as follows:

1. zoom in on the main subject (eliminating the background) so that it covers the entire viewfinder field;
2. press on the diaphragm locking button or on the end of the cable release;
3. while pressing on the diaphragm locking button (the cable release will stay locked in the required position provided you have previously turned the small locking collar in a counter-clockwise direction), zoom to frame your subject as desired and film.

Distance setting

It is absolutely essential to adjust the eyepiece to your eyesight before filming; proceed as follows:

1. set the lens to its longest focal length (40 mm);
2. view an object and turn the focusing ring until the cross-hairs and the object both appear sharp at the same time.

The precision with which this adjustment needs to be done depends on the depth of field available.

Depth of field

Depth of field refers to the zone within which subjects will be in focus. The depth of this zone of sharp focus depends on the focal length, the aperture and the filming distance.

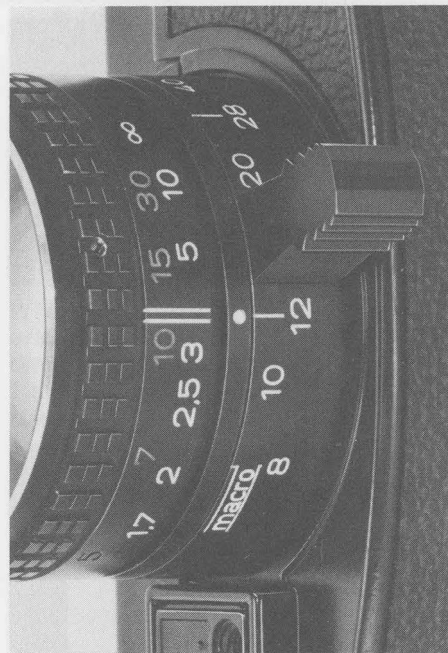
The depth of field is shallow when:

- the lighting conditions are poor (large aperture);
- the focal length is long (telephoto position);
- the filming distance is short.

On the contrary it is large when:

- the lighting conditions are good (small aperture);
- the focal length is short (wide angle);
- the filming distance is long.

Universal setting



Set the double line (12 feet) on the focusing ring and on the focal length setting ring 12 mm opposite the white index dot. You will then have sharp pictures from 6 1/2 feet to infinity at all lighting conditions. The focal length must naturally be left at this setting.

Framing the subject

The focal length of the zoom lens can be set anywhere between 8 and 40 mm. This can be done manually or by using the power-zoom.

• Manual setting

Turn the focal length ring with the lever in a clockwise or counter-clockwise direction.

• Power-zooming

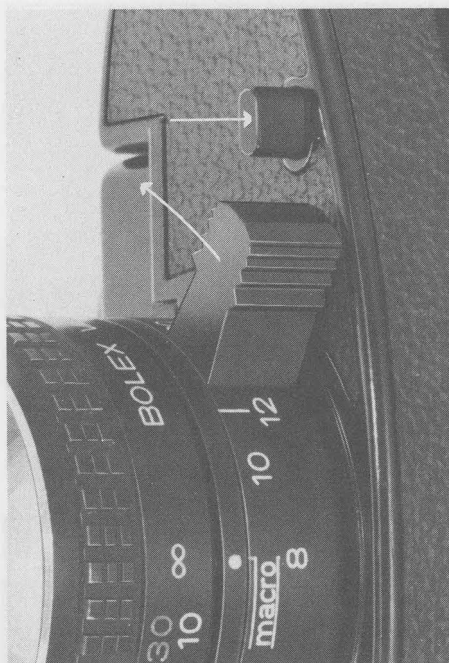
a) Turn the general switch to the white dot.

b) Depress one of the power-zoom control keys;

T=telephoto (long focal length)

W=wide-angle (short focal length).

Zoom effects



You can change the focal length while filming: this effect gives the impression of moving towards or away from the subject. The power zoom ensures continuous and smooth zoom effects.

Pressing on the «macro» button moves the focal length control ring into the setting for extreme close-up

filming (see page 15), when the distance on the focusing ring no longer applies.

N. B.:

Avoid changing the distance setting accidentally while zooming. Steadiness is very important for successful zoom effects. Using the accessory hand-grip is strongly recommended (see page 20).

The conversion filter

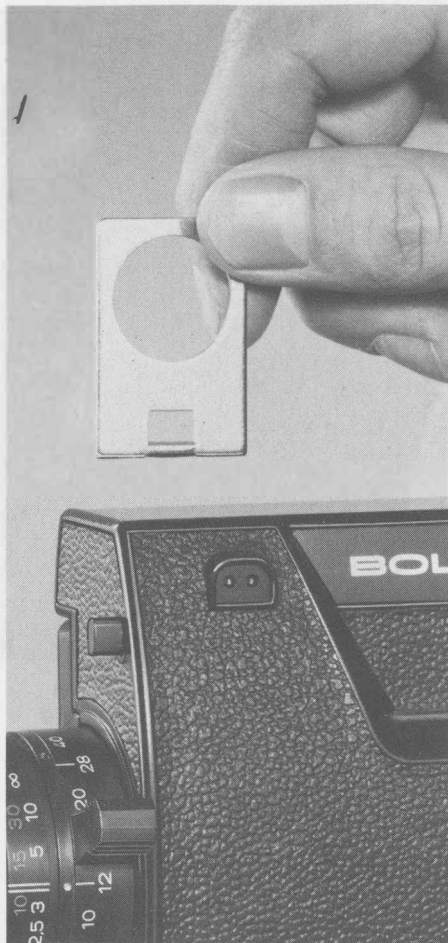
(Filming by daylight and artificial light)

Your camera is provided with a built-in conversion filter for filming by daylight.

For artificial light filming, a movie-light can be mounted on the camera. Inserting the movie-light base into the slot provided for this purpose causes the conversion.

Your camera is then automatically ready for filming by artificial light.

When filming by artificial light without the movie-light mounted on the camera, insert the key supplied with the camera into the slot in order to retract the filter. **Do not forget to remove the key when filming by daylight and to replace the stopper.**



Close-ups and ultra-close-ups

Filming is possible down to 3 ft. from your subject. At this distance, with the zoom set to 40 mm, a post-card, or a portion of a face, covers the entire field of view.

Width of field of view with distance set to 1 m (3 feet)

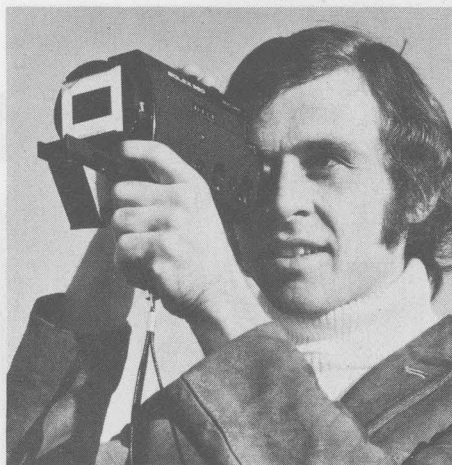
Focal length (mm)	Width of field of view (mm)	(inch)
8	570	22 1/2
10	468	18 3/8
12	390	15 3/8
20	234	9 1/4
28	167	6 5/8
40	121	4 3/4

Macro Set

The Bolex Macro Set, available as accessory, consists of the following items:

- «macro» lens
- card holder and mounting screw
- slide holder
- cut-out masks (keyhole, binocular effect, etc.)
- mask for iris effect
- slide for titles
- transparent acetate for titles
- transfer-letters
- angled cable release connector

The Macro Set enables you to film small subjects from the size of a 35 mm slide to that of a postcard.



«Macro» filming

Whenever the lens is set to "macro", the slide holder should be used for very accurate distance setting.

1. Turn the focusing ring to infinity (∞).
2. Mount the slide holder on the focusing ring, pushing it fully home. (You can insert the protuberant part on the rim of the slide holder into the slot on the card holder, previously mounted on the camera and folded back; the slide holder is thus fixed in position avoiding the risk of turning it accidentally just before or while filming).

3. Press on the «macro» key and turn the focal length setting ring beyond the wide-angle position, until it reaches the second stop («Macro» position).

With this setting, any object in the slide holder is automatically in focus. For single-frame filming, with the slide holder fixed in position, it is necessary to use the angled connector: attach the end of the angled connector to the top socket on the camera release, and the cable release into the other end of the connector.

Depth of field

Apert.	1,9	—1/32-+1/32	Apert.	8	—1/8 -+5/32
	2,8	—1/32-+1/16		11	—5/32-+7/32
	4	—1/16-+1/16		16	—1/4 -+3/8
	5,6	—3/32-+3/32		22	—3/8 -+5/8



A few practical examples

- Producing movie scenes from color slides.
- Filming of titles on transparent acetate. Title can be made by hand (felt pen, pen + Indian ink, etc.) or with transfer lettering sets.
- Dissolves from a title to the background and vice versa, by operating the zoom lever, either by hand or with the power zoom.

N. B. When moving out of the «macro» zone, an automatic lock prevents you from returning to it unless the «macro» key is depressed again.

- Filming through a cut-out mask: in this case, the lens is focused on the main subject outside the «macro» zone, since the outline of the mask need not be sharp; the same is true in the case of shutter effects.

When filming through a cut-out mask and for iris effects, the diaphragm must be locked before inserting the mask, to prevent the mask from affecting correct expos-

ure which must be based on the main subject in the background.

Filming with lens hood and card holder

Placing the lens hood in position.

- Attach the lens hood to the threads provided for the purpose on the focusing ring.
- Turn the focusing ring to infinity (∞).

Mounting the card holder.

- Unfold the holder and place it under the camera, inserting the base and one of the branches of the «U» formed by the end of the holder in the slots made for this purpose.
- Attach it with the screw supplied with it, using the accessory grip or the screw of a tripod or stand (standard 1/4" thread).

A subject mounted at the end of the unfolded card holder will always be in focus, provided the lens hood is in position and the focusing ring is set to ∞ . By moving the zoom lever you can change the framing according to the chart page 17.



Width of field of view with lens hood mounted on the camera

Focal length (mm)	Width of field of view (mm)	(inch)
8	129	5 1/8
10	106	4 1/8
12	89	3 1/2
20	53	2 1/8
28	38	1 1/2
40	28	1 1/8

With a lens hood, the depth of field is very shallow: see table last page.

A few practical examples

Shots of...

- flat subjects (maps, illustrations, etc.);
- flowers, small animals, etc.;
- postcards, titles, etc.; at the end of the holder is a clip for holding all types of small documents; to open the clip, push the mobile part forwards by acting on the release situated under the end of the holder.

For transport, the holder can be folded back after being secured to the camera by means of the screw inserted in the rear hole on the holder.



Technical specifications

Lens

- Bolex Vario lens 8-40 mm f/1.9; 5:1 zoom range.
- Possibility of «macro» filming; «macro» position locked.
- Focusing from 3 ft to infinity.
- Manual and power zoom.

Exposure

- Automatic diaphragm setting. Diaphragm openings from f/1.9 to f/22, as well as over- and under-exposure warning signals, visible in the viewfinder.
- Possibility of locking the diaphragm.
- Possibility of modifying the diaphragm opening by about +1 stop.

Film sensitivity

- The automatic diaphragm automatically sets itself for the sensitivity of the film used.
Sensitivity of the film: 40 or 160 ASA (17 or 23 DIN) artificial light, 25 or 100 ASA (15 or 21 DIN) daylight.
- Built-in conversion filter (daylight/artificial light), retractable by means of a key or when movie-light is mounted on the camera.

Operation

- Three filming speeds: 9, 18 and 24 frames per second.
- Release by key, or by cable release for single-frame filming or continuous operation.
- Mechanism controlled by a general switch, which also permits correcting the diaphragm opening by +1 stop.
- Control signals in the viewfinder warning the operator whenever
 - the film is not advancing correctly
 - the film is finished
 - the camera is not loaded (no film)
 - the diaphragm opening has been corrected
 - the batteries need changing
 - the light is too bright for filming
 - the light is too poor for filming

- Footage counter indicating the length of unexposed film in the camera.

Eyepiece

- Eyepiece adjustable to the operator's eyesight (± 5 diopters).
- Movable rubber eyecup.

Power supply

- Camera motor and automatic diaphragm powered by two alkaline manganese batteries of 1.5 V each, type AA.

Maintenance

If the camera is not used for a long period of time, remove the batteries and keep them in a cool place (any damage caused by leakage of the electrolyte inside the camera is not covered by the guarantee).

Clean the lens surface with a soft brush or a piece of clean soft linen. **N. B.:** do not rub too hard, otherwise you risk damaging the anti-reflection coating on the lens.

Open the cover and clean the film cartridge housing with a brush.

Protect your camera from excessive heat and cold, as well as dust and dampness. Never put it in the glove compartment or on the rear shelf of your car, or in the luggage rack of a bus.

Good moviemaking hints

Keep the camera as steady as possible while filming. Camera movement is magnified on the screen and results in unpleasant pictures.

The Bolex 350 Macro Compact camera is shaped for convenient and steady handheld filming. A tripod or Minipod should be used for all single frame filming.

Five to ten seconds is the length of the average scene. Avoid long scenes since they slow down the pace of the film. On the other hand, very short scenes may make it difficult to follow.

Vary the shooting angle and shooting distance to intermix long shots, medium shots, close-ups, and extreme close-ups.

Avoid frequent panning shots. Do not zoom for convenience, but only when it provides a more effective approach than a sequence of long, medium and close-up shots. Excessive zooming becomes monotonous.

Spice your film with different approaches, special effects and a variety of scene transitions.

Complete the film with titles.

The sunshade protects the lens from direct light and should always be used, especially for backlighted scenes.

When filming without your eye behind the viewfinder (with a tripod-mounted camera, for instance), cover the eyepiece with your hand.

Accessories available separately

Bolex Macro Set

For description and use, see pages 15-17.

Battery chargers

See page 6.

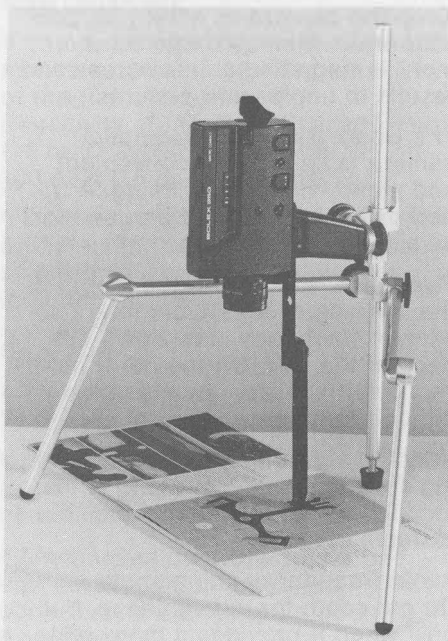
(Charger for plugging into an AC outlet, supplied with two batteries; charger for plugging into the cigarette lighter in your car, supplied without batteries.)

Hand-grip

Elegant and practical, it considerably improves handheld use of the camera.

Bolex Monopod

Very handy, it ensures excellent steadiness during filming.



Bolex Minipod

A light, small tripod which can be set up in small spaces. It is especially convenient for filming close-ups and extreme close-ups with greatest steadiness. It is, however, also a remarkable "all-purpose" tripod, which can be set up on any surface, on the hood of cars, on steps, etc.



Case

Elegantly made of soft brown skai, it provides effective protection for your camera and makes it easy to carry; space is provided for holding the various components of the Macro Set and a number of film cartridges.

Depth of field charts

The depth of field charts show the range of sharpness at various distances, focal lengths and diaphragm openings — and should be consulted when it is necessary to have subjects at different distances in sharp focus.

The charts show that shorter focal lengths provide greater depth of field.

Example for determining depth of field:

Focal length used: 20 mm (page 23).
Aperture: f/5.6.
Subject distance: 10 feet.
Depth of field extends from 5' 7" to 47'.

Focal length 8 mm

Feet Aperture	∞	30'	15'	10'	7'	5'	4'
1,9	7' 11 - ∞	6' 5 - ∞	5' 4 - ∞	4' 7 - ∞	3' 11 - 37'	3' 3 - 11' 1	2' 10 - 6' 10
2,8	5' 5 - ∞	4' 8 - ∞	4' 2 - ∞	3' 8 - ∞	3' 3 - ∞	2' 10 - 28'	2' 6 - 10' 8
4	3' 10 - ∞	3' 6 - ∞	3' 2 - ∞	2' 11 - ∞	2' 8 - ∞	2' 4 - ∞	2' 2 - ∞
5,6	2' 10 - ∞	2' 8 - ∞	2' 6 - ∞	2' 4 - ∞	2' 2 - ∞	2' - ∞	1' 10 - ∞
8	2' - ∞	1' 11 - ∞	1' 10 - ∞	1' 10 - ∞	1' 8 - ∞	1' 7 - ∞	1' 6 - ∞
11	1' 6 - ∞	1' 6 - ∞	1' 5 - ∞	1' 5 - ∞	1' 4 - ∞	1' 4 - ∞	1' 3 - ∞
16	1' 1 - ∞	1' 1 - ∞	1' 1 - ∞	1' 1 - ∞	1' - ∞	1' - ∞	1' - ∞
22	0' 10 - ∞	0' 10 - ∞	0' 10 - ∞	0' 10 - ∞	0' 10 - ∞	0' 10 - ∞	0' 10 - ∞

Focal length 10 mm

Feet Aperture	∞	30'	15'	10'	7'	5'	4'
1,9	11' 7 - ∞	8' 6 - ∞	6' 8 - ∞	5' 6 - 52'	4' 6 - 15' 4	3' 8 - 7' 10	3' 1 - 5' 6
2,8	7' 11 - ∞	6' 4 - ∞	5' 4 - ∞	4' 7 - ∞	3' 11 - 37'	3' 3 - 11'	2' 10 - 6' 10
4	5' 7 - ∞	4' 10 - ∞	4' 3 - ∞	3' 9 - ∞	3' 4 - ∞	2' 10 - 24'	2' 6 - 10'
5,6	4' - ∞	3' 8 - ∞	3' 4 - ∞	3' - ∞	2' 9 - ∞	2' 5 - ∞	2' 2 - 27'
8	2' 10 - ∞	2' 8 - ∞	2' 6 - ∞	2' 4 - ∞	2' 2 - ∞	2' - ∞	1' 10 - ∞
11	2' 2 - ∞	2' - ∞	1' 11 - ∞	1' 10 - ∞	1' 9 - ∞	1' 8 - ∞	1' 7 - ∞
16	1' 6 - ∞	1' 6 - ∞	1' 5 - ∞	1' 5 - ∞	1' 4 - ∞	1' 4 - ∞	1' 3 - ∞
22	1' 2 - ∞	1' 2 - ∞	1' 1 - ∞	1' 1 - ∞	1' 1 - ∞	1' 1 - ∞	1' - ∞

Focal length 12 mm

Feet Aperture	∞	30'	15'	10'	7'	5'	4'
1,9	16' 7 - ∞	10' 10 - ∞	8' - 109'	6' 5 - 23'	5' 1 - 11' 2	3' 11 - 6' 8	3' 4 - 4' 11
2,8	11' 3 - ∞	8' 4 - ∞	6' 7 - ∞	5' 6 - 58'	4' 6 - 15' 9	3' 7 - 7' 11	3' 1 - 5' 7
4	7' 11 - ∞	6' 5 - ∞	5' 4 - ∞	4' 7 - ∞	3' 11 - 35'	3' 3 - 10' 10	2' 10 - 6' 9
5,6	5' 8 - ∞	4' 11 - ∞	4' 3 - ∞	3' 10 - ∞	3' 4 - ∞	2' 10 - 21'	2' 6 - 9' 6
8	4' - ∞	3' 8 - ∞	3' 4 - ∞	3' - ∞	2' 9 - ∞	2' 5 - ∞	2' 2 - 25'
11	3' - ∞	2' 9 - ∞	2' 7 - ∞	2' 5 - ∞	2' 3 - ∞	2' - ∞	1' 11 - ∞
16	2' 1 - ∞	2' - ∞	1' 11 - ∞	1' 10 - ∞	1' 9 - ∞	1' 8 - ∞	1' 7 - ∞
22	1' 7 - ∞	1' 6 - ∞	1' 6 - ∞	1' 5 - ∞	1' 5 - ∞	1' 4 - ∞	1' 3 - ∞

Focal length 20 mm

Feet Aperture	∞	30'	15'	10'	7'	5'	4'
1,9	34' 3 - ∞	16' 1 - 194'	10' 6 - 25'	7' 10 - 13' 6	5' 10 - 8' 6	4' 5 - 5' 8	3' 8 - 4' 4
2,8	23' 3 - ∞	13' 3 - ∞	9' 3 - 38'	7' 1 - 16' 4	5' 6 - 9' 5	4' 2 - 6' 1	3' 6 - 4' 7
4	16' 4 - ∞	10' 8 - ∞	8' - 113'	6' 4 - 23'	5' - 11' 2	3' 11 - 6' 8	3' 4 - 4' 11
5,6	11' 8 - ∞	8' 6 - ∞	6' 9 - ∞	5' 7 - 47'	4' 6 - 14' 10	3' 8 - 7' 9	3' 1 - 5' 6
8	8' 2 - ∞	6' 6 - ∞	5' 5 - ∞	4' 8 - ∞	3' 11 - 29'	3' 3 - 10' 3	2' 10 - 6' 7
11	5' 11 - ∞	5' 1 - ∞	4' 5 - ∞	3' 11 - ∞	3' 5 - ∞	2' 11 - 17' 2	2' 7 - 8' 8
16	4' 1 - ∞	3' 8 - ∞	3' 4 - ∞	3' 1 - ∞	2' 9 - ∞	2' 5 - ∞	2' 3 - 18' 11
22	3' - ∞	2' 9 - ∞	2' 7 - ∞	2' 5 - ∞	2' 3 - ∞	2' 1 - ∞	1' 11 - ∞

Focal length 28 mm

Feet Aperture	∞	30'	15'	10'	7'	5'	4'
1,9	67' - ∞	20' 9 - 52'	12' 3 - 18' 9	8' 9 - 11' 6	6' 4 - 7' 8	4' 8 - 5' 3	3' 9 - 4' 2
2,8	45' 6 - ∞	18' 2 - 82'	11' 4 - 21' 6	8' 3 - 12' 5	6' 1 - 8'	4' 6 - 5' 6	3' 8 - 4' 3
4	31' 10 - ∞	15' 7 - ∞	10' 4 - 26' 8	7' 8 - 13' 11	5' 10 - 8' 7	4' 4 - 5' 8	3' 7 - 4' 5
5,6	22' 8 - ∞	13' 1 - ∞	9' 2 - 39'	7' 1 - 16' 7	5' 5 - 9' 6	4' 2 - 6' 1	3' 6 - 4' 7
8	15' 10 - ∞	10' 6 - ∞	7' 10 - 126'	6' 3 - 23' 2	5' - 11' 4	3' 11 - 6' 9	3' 4 - 5'
11	11' 6 - ∞	8' 6 - ∞	6' 8 - ∞	5' 6 - 46'	4' 6 - 14' 10	3' 8 - 7' 9	3' 1 - 5' 6
16	7' 11 - ∞	6' 4 - ∞	5' 4 - ∞	4' 7 - ∞	3' 11 - 30'	3' 3 - 10' 5	2' 10 - 6' 8
22	5' 9 - ∞	4' 11 - ∞	4' 4 - ∞	3' 10 - ∞	3' 4 - ∞	2' 10 - 17' 7	2' 6 - 8' 10

Focal length 40 mm

Feet Aperture	∞	30'	15'	10'	7'	5'	4'
1,9	129' - ∞	24' 3 - 38' 4	13' 5 - 16' 8	9' 3 - 10' 8	6' 7 - 7' 4	4' 10 - 5' 2	3' 10 - 4' 1
2,8	87' - ∞	22' 4 - 44' 5	12' 10 - 17' 9	9' - 11' 1	6' 6 - 7' 6	4' 9 - 5' 2	3' 10 - 4' 1
4	61' - ∞	20' 2 - 56' 5	12' 1 - 19' 4	8' 7 - 11' 8	6' 4 - 7' 9	4' 7 - 5' 4	3' 9 - 4' 2
5,6	43' 6 - ∞	17' 10 - 88'	11' 3 - 21' 11	8' 2 - 12' 6	6' 1 - 8' 1	4' 6 - 5' 6	3' 8 - 4' 3
8	30' 5 - ∞	15' 3 - ∞	10' 2 - 27' 6	7' 7 - 14' 2	5' 9 - 8' 8	4' 4 - 5' 9	3' 7 - 4' 5
11	22' 1 - ∞	12' 10 - ∞	9' 1 - 40'	7' - 16' 10	5' 5 - 9' 7	4' 2 - 6' 1	3' 5 - 4' 8
16	15' 2 - ∞	10' 2 - ∞	7' 8 - ∞	6' 2 - 24'	4' 11 - 11' 7	3' 10 - 6' 10	3' 3 - 5'
22	11' - ∞	8' 2 - ∞	6' 6 - ∞	5' 5 - 53'	4' 5 - 15' 5	3' 7 - 7' 11	3' 1 - 5' 7

Table indicating field of view with lens hood mounted on the camera

Focal length Aperture	8 mm	10 mm	12 mm	20 mm	28 mm	40 mm
1,9	— 3/4 - 7/8	— 5/8 - 5/8	— 3/8 - 3/8	— 1/4 - 1/4	— 1/8 - 1/8	— 1/16 - 1/16
2,8	— 1 1/4 - 1 1/2	— 3/4 - 7/8	— 5/8 - 5/8	— 1/4 - 1/4	— 1/8 - 1/8	— 1/16 - 1/16
4	— 1 5/8 - 2 1/4	— 1 1/8 - 1 3/8	— 3/4 - 7/8	— 3/8 - 3/8	— 1/8 - 1/8	— 1/8 - 1/8
5,6	— 2 1/8 - 3 1/2	— 1 1/2 - 2 1/8	— 1 1/8 - 1 1/4	— 1/2 - 1/2	— 1/4 - 1/4	— 1/8 - 1/8
8	— 2 3/4 - 6	— 2 - 3 1/4	— 1 1/2 - 2 1/8	— 5/8 - 5/8	— 3/8 - 3/8	— 1/4 - 1/4
11	— 3 1/4 - 10 3/4	— 2 5/8 - 5 1/4	— 2 - 3 1/8	— 7/8 - 7/8	— 1/2 - 1/2	— 3/8 - 3/8
16	— 4 1/4 - 32 1/4	— 3 3/8 - 9 7/8	— 2 3/4 - 5 1/4	— 1 1/4 - 1 3/8	— 3/4 - 3/4	— 1/2 - 1/2
22	— 4 7/8 - ∞	— 4 1/8 - 21 3/4	— 3 1/4 - 8 3/4	— 1 5/8 - 2	— 1 - 1	— 5/8 - 5/8

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